



# KDVS

## KDVIATIONS

*kdvs 90.3 fm program guide spring 2004*

max 3-15 604



# KDVS STAFF ARE THE NEW KINGS OF POP!

Dear KDVS Listeners and Supporters,

I hope you all got a chance to donate during our annual FUNdraiser. I know how much work goes on behind the scenes here: it's important to show your support for our efforts. Although it seems fairly straight-forward to throw a couple of CDs on the air and bullshit about your day, you've got to ask: What CD Player? What Microphone? Frequency? Legal Requirements? Schedules? There is an INCREDIBLE amount of work that goes along with the operations of a radio station, and every one of us, whether programmer or manager is ESSENTIAL to our functional operation. And so is every single listener. It sounds cliché, but KDVS would have no reason to broadcast if it didn't have listeners who cared. FUNdraiser week always astounds me when I discover how many listeners we really do have. Everyone of you is precious and special. So many people choose not to listen to our programming, because it is challenging. I feel a kinship with every one of you for being so awesome as to understand the galvanizing powers of alternative radio. Without alternative media, this world would have one view, that of corporate and governmental interests. Thanks for challenging the status quo, and having higher standards for music and news. KDVS is how it should be, and you, listener, have the strength to turn your back on homogenization. Although I understand noone likes everything on KDVS, there is something that keeps you coming back. Something KDVS needs more than anything, more than money, more than good CDs or good programmers (although often these go hand-in-hand) is hard work. The FUNdraiser week is your chance to show appreciation for the hard work of our staff. Without your support, whether monetary, mental, or voluntarily, KDVS couldn't exist. WE LOVE YOU!!!!!!!!!!!!

Yea, so Rock On,  
Teresa Kenny

Bossy Boss  
Teresa Kenny

Program Director  
Jordan Smart

Music Directors  
Eric Nofle, Jeremy Newton

Business Manager  
Josh Karbelnig

Sponsorship  
Bernard Benson

News Director  
Steven Valentino

Publicity Poobahs  
Jaizi Abedania, Joe Finkel

Chief Engineer  
Rich Luscher

Studio Tech  
Brian Gingold

Helpful Helper  
Kara Tierney

Where'd Esa go?

Office Wench  
Victoria Stephens

Production Director  
Marcus Ulrich

Underwriting  
Dave Segal, Rob Roy

Sports Director  
Josh Mischel

Animal Wrangler  
Steve Camacho

## KDVS 90.3 FM

14 Lower Freeborn Hall, Dava, CA 95616

Office: 530-752-0728

Request line: 530-752-2777

<http://www.kdvs.org>



# INTERVIEW WITH The Nothing

BY RDUB

**Rdub:** We're here with Matt Fisher, who records as The Nothing, and we're at his studio in the home of Precipitate records here in Davis...

**Fish:** ...my hermit hole, my dungeon of doom

**R:** Fisher just released his first full-length album, *The Complex Sanity of Man*, under the name The Nothing. Tell me a little bit about the project.

**Fish:** Well, it's the first project on my new record label called Precipitate records. I just moved back to Davis, I was born and raised here. I went on a little hiatus for the last six years and came back and decided to start a record label as a medium for my friends and I to release professional music. There are so many people that are doing this underground music, and so much talent is coming out of Davis. It's a very unique place.

**R:** When was precipitate records founded?

**F:** Early September, and the album came out in October, and we've slowly been getting it to the stores around Davis and Sacramento. Right now you can get it at all the record stores in Davis, and in Sacramento at Twelves and Tower, but I prefer to support my local businesses, so I send folks to Twelves.

**R:** Tell me about the album. It's an instrumental album, but you collaborated with a few mc's...

**F:** Yeah, I did, I worked with an MC named Rolo from the Jaded MC's. He's living in Hollywood now. I also worked with the Nomad. He's with a band called El Jefe, and they're based in the Bay Area right now, they came out of Santa Barbara. He's on a track called Dome driftin. That was also with a trumpet player that I work a lot with, Darren Reid, The Golden Horn.

**R:** Does he play the trumpet on the album?

**F:** He plays trumpet on two other tracks, and he and I have an album that we're doing for Precipitate called *Beats and Trumpet* which will be out summer 2004.

**R:** Do you use any other live instrumentation on the album?

**F:** The beats are sample based, using synthesized drums and loops, but then you have The Golden Horn putting his soothing rhythms on there.

**R:** You used a lot of samples from old 60's television shows?

**F:** Like the Twilight Zone...

**R:** Ah, so that's where you got the title, "the complex sanity of man". The album's got a real good vibe, a kind of medicated vibe...

**F:** Definitely medicated

**R:** It's good to listen to any time, on the late night, in the car, whatever you're doing...

**F:** The most feedback that I get is that it's a good makeout album

**R:** That's incredible, that's not something that's easy to do.

**F:** I've been practicing for the last five years now.

**R:** What got you into music in the first place?

**F:** When I first moved to San Diego, I met these cats called the Federals. I started hanging out with them and they had a studio with an ASR 10 and it really opened my eyes to see how easily beats could be made nowadays. I saved up the next summer and bought an ASR X. That's what I've been using for the last five years. I started using pro-tools in the last two years and it's opened up a lot. If you have a decent computer you can get a program and make beats so easily, and then it's all practice. Home studios are driving the big studios out of business.

**R:** I know you also did some track for the PSC album, from the Living Legends. He even used your track for the song with Aceyalone and The Grouch. How did you hook up with him?

**F:** Total luck. I had a CD with some tracks, and I saw him at a show. I gave him the CD and he called me back 4 days later.

**R:** What are some of your musical influences?

**F:** I listen to anything man, from worldbeat to classical, but jazz is my main influence.

**R:** If you got stuck on an island and you could have one artist's whole catalog?

**F:** I would say miles Davis just because he's released so much music, and all of it is good, and it goes through so many different styles from funk, to be bop, to swing. He was so inspiring to that whole scene.

**R:** What about your favorite member of the Wu?

**F:** I would have to say Rza, cause he's the producer, the beatmaker. With rap it's the drumbeat that gets you, and he knows the formula. But for rapping it's ghost face, definitely ghost face.

**R:** Do you have any upcoming performances?

**F:** Right now I do a weekly with Mr. Glass at Delta of Venus, he put it together, and I help him out every once in a while. We're trying to start something in Davis. No one is doing anything, so we have to do it ourselves.

**R:** Do you have any favorite tracks on the album?

**F:** I really like "Gone are the days". I can remember making that track, and I remember the mood as I was in, it's obviously a depressing mood, as you can tell when you listen to it. That one's got a lot of sentimental value to me.

**R:** Do you have a website?

**F:** The website is [precipitaterrecords.com](http://precipitaterrecords.com). You can listen to some tracks from The Complex Sanity of Man, and the PSC album at the site, and there are some links to a lot of the artists that have inspired me.

**R:** What's next for Matt Fisher, The Nothing, and Precipitate Records?

**F:** I'm just gonna keep making beats, that's the only thing that keeps me sane.



**Above: The Nothing album art!**



# Dyke and the Blazers

by Marcus  
fancyCheese Ulrich



Four bullets to the brain or five to the chest down on dirty, filthy Broadway a young black musician meets his end. Gunned down like a verse from one of his lyrics, lyrics about street life and fast living. Lyrics that keep repeating.

It's March 13, 1971 replayed on March 9, 1997. One day a man murdered in Phoenix and another a man murdered in Los Angeles. Is it crazy Shotgun Slim coming to collect his bills, or is it just time that Somebodies Gotta Die? One man is killed and is forgotten and another is killed and becomes a legend.

It's amazing how times have changed, and how they haven't. It was Arlester "Dyke" Christian of the 60's funk group Dyke and the Blazers who was blown away in Phoenix, and of course rapper Notorious B.I.G. shot down almost 26 years later in LA. They both grew up poor and found their way to music careers and both had records that made it big, but it was Dyke who helped pave the way for people like Biggie. We all know about Biggie though; this story's about Dyke.

Born in Buffalo, New York in 1943, Dyke got his name after he mispronounced "dice" as a toddler, according to liner notes to the Kent records reissue compilation of Dyke and the Blazers songs. In 1960, Dyke meet Bethlehem Steel worker Carl LaRue who was putting together a group called Carl LaRue and His Crew.

It was through LaRue that Dyke fell in with the O'Jays as part of the group's backing band. It was with LaRue and the O'Jays that Dyke traveled to Phoenix, and by 1964

he was a regular act in the bars in the black sections of town.

By 1966, the band had broken up and Dyke was stranded in Phoenix with the O'Jays not able to afford to bring him back to Buffalo. Soon after, Dyke hooked up with the local Phoenix group the Three Blazers and Dyke and the Blazers was born.

While most people haven't heard of Dyke and the Blazers, a lot of people have heard of the group's most famous song, "Funky Broadway", that was written about this time. In 1967, this song made it to Number 65 in the nations Top 100 and Number 17 in the Billboard soul charts. Still, it wasn't a mainstream success, and it wasn't until Wilson Pickett did a cover that the song became famous. Like modern pop remakes of great songs, Pickett's version dropped the raw grit of the original and replaced it with metronome drum work and bland melodies.

With the success of "Funky Broadway", Dyke and the Blazers headed back to New York where they signed up to do five shows a week at Harlem's Apollo theater. The backing band members were paid \$100 a week, and although this was a lot of money for most of the band, it wasn't near what the band members were making for those around them and soon the band broke up.

**cont'd...**

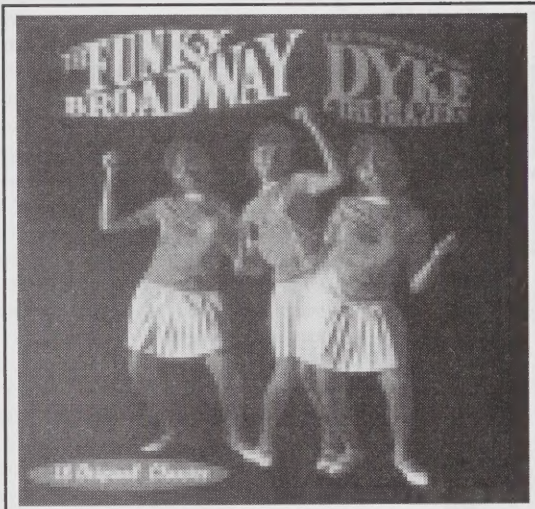


## Dyke and The Blazers (cont'd)

Still, Dyke had made it big, and when he returned to Buffalo in search of a new backing band he rolled up in two limousines, according to an article in Buffalo Magazine by Elmer Ploetz. Dyke soon hired new band members including members of the Watts 103rd Orchestra then he and returned to Phoenix. Things were looking up for Dyke. He bought a house with the royalties from Wilson Pickett's remake of "Funky Broadway", and he recorded more hit records in 1968 and 1969 including "We Got More Soul" and "Let a Woman be a Woman, Let a Man be a Man". These tracks were 10- to 15-minute long jams that sadly were edited down to fit on 45s, according to their label owner Art Laboe.

After the band's equipment was stolen in late 1969, however, the band slowly broke up again. To make matters worse, Dyke was said to be strung out on heroin by this time, not an easy thing to do at a time when heroin use wasn't as widespread as today.

.....he rolled up in  
two limousines



You can hear the desperation in his voice and his lyrics in "Runaway People", recorded in late 1969 with a new backing group called the Odd Squad, which included some members of the Blazers.

*Runaway people, let's go home  
Wanna see mother, wanna see father  
Wanna see sister, wanna see brother  
Going home, where I belong  
Give me Buffalo.*

The official version in the liner notes of the Kent reissue is that Dyke was shot by a deranged man on the street in Phoenix he usually hung out on.

Another version according to a rumor repeated by Blazer's saxophonist Williams was he was shot during an argument over \$400 Dyke owed the man. Still another theory by Phoenix weekly New Times writer Dave Walker has the man accusing Dyke of being a police snitch.

Regardless, the end result was the loss of one of funk music's greatest vocalists. And now, 33 years later, when March 9 comes around there are frequent tributes to Notorious B.I.G. but rarely tributes four days later to Dyke. Well, it may be a little after March 13, but I do the best I can,

*Dirty, filthy Broadway,  
Don't I like the Broadway*

.....he bought a house  
with the royalties  
from Wilson Pickett's  
remake of "Funky  
Broadway"

.....he was strung  
out on heroin



~~~~~  
This is the place where you can learn about some of the underground electronic mix DJs and what all their hard work does. Try your luck and contact some, you may even get a cd or more!!

**Rob Cradles**  
Taurus National Entry Rec. (Rochester, NY)

Progressive Music, a sound that is a hybrid of many things but mainly is mellow sounding, may have an energizing mood, and ends where it didn't begin. Trance Music, a structure of beats, rhythms, light or dark melodies, and euphoric when combined with the mind. Dj Rob Cradles, a highly experienced New York progressive trance Dj who guides your mind through his sounds. Rob Cradles comes out with his next mixed cd release entitled, "Taurus," for its title signifies the month of production and his birthday. This cd begins with a track that contains a deep grinding sound which pans from ear to ear totally abusing the stereo effect to your pleasure. This track contains an Asian melody and has a break beat build up great for an opener to ensure you on a safe drive through the rest of the mix. The tracks are smoothly blended going through some tribal sounds until track three where you are hypnotized by an echoing voice saying, "The doors of perception.....The doors of my mind." This entire cd leaves you on a relaxing voyage knowing but at any point you know you can get up and flow to its energy. To receive a copy or find out more email: [TheRealDjRobCradles@hotmail.com](mailto:TheRealDjRobCradles@hotmail.com) or visit [www.whitetigertatto.com](http://www.whitetigertatto.com)

## DJ Jyant

*Entropy of the Mind* Still Dream Productions  
(Davis, CA)

~~~~~  
Goa and Psy trance focuses upon an intellectual sound, the multiple intertwining melodies and sounds that are sometimes misplaced create an epic journey into your imagination. Dj Jyant's Mix cd entitled, "Entropy of the Mind," creates such an adventure leaving you for more. This sixty minute Dj mix is packed full of many tracks that will place your mind on a ride. The excitement begins with a 1960's-1970's psychedelic rock track that upon first examination makes you question why it was placed in there. But as it is mixed out into the new age style of psychedelic music, you realize the time change and comparison of why Dj Jyant chose this. He did it to put your mind in retrospect to set the mood for a psychedelic adventure. Psy trance is my personal favorite among the long chain of different genres of trance music, so you should give this a listen too. To receive a copy or find out more email:

[DjJyant@aol.com](mailto:DjJyant@aol.com)

## Trexx

*Chick Flick* IPPE (Las Vegas, NV)

~~~~~  
Holding residencies in multiple venues in the massive Vegas Club scene, Trexx releases his new High energy Trance cd for his multi-stop tour around the US. This release is based upon all trance tracks containing female vocals. Many tracks were those that are more common in the UK scene and also had major influence over here in the states. This cd displays what he might surprise the crowd with when putting on a performance. In the middle of the cd at track 5, Trexx breaks the consistence beat of traditional trance with a break-beat overlapping a melodic interlude created by the original vocal track. A few after this track, a more popular song is mixed in as a crowd pleaser. Chick Flick is an epic & fluffy high-energy vocal voyage through trance that is creatively mixed by DJ Trexx. To find out more about him and this compact disc go to: [www.solaceproductions.com](http://www.solaceproductions.com) or email: [trexx189@aol.com](mailto:trexx189@aol.com)



~~~~~  
Starting out this energetic mixture of UK Hard House and NRG trance, Dj semaJ (James spelled backwards) encourages nothing but vigor from its listeners. The first track repeatedly says, "Get Up!" to try to subconsciously get you to move, combined with the swallowing bassline that blows your body away can only make you do so. "Get up!" In the middle of the beats you hear the record stop and get juggled with an added effect from a FX processor on his mixer. These turntablism tricks and FX were placed in courtesy of Mr.Dj semaJ to leave you expecting the unexpected. As breakdowns fall and build-ups create hyper beats, you can't help but move your body. The energy is felt from what Dj semaJ placed into it when creating this mix, you can see this Dj jumping around as he formed this cd. This one is for all you NRG Trance and UK Hard House fans out there. To receive a copy or find out more visit:

[www.djsemaj.com](http://www.djsemaj.com)

## DJ Aphelain

*Promotional Use Only* Clandestine (Santa Clara, CA)

~~~~~  
Providing some of the wildest new Drum & Bass tracks that are made, Aphelion brings you the fresh stuff. Starting off the mix is a remix of the classic trance song by Sasha entitled X-pander. This new remix still inlays the trancey hypnotic feel but is now an X-tremely new harder song with some drum loops in a faster tempo. All in all the mixing is average, some mixes were on point and perfect while some where off, but that only shows the listener that this was a live cd that was definitely not computer enhanced. Djs are human not robots so everything can't be perfect for everyone because there is always a factor of human error. To receive a copy or find out more email: [djaphelion@yahoo.com](mailto:djaphelion@yahoo.com) or visit [www.selfdestruction.org/music/aphelion](http://www.selfdestruction.org/music/aphelion)



"DO YOU FIND ME...  
ATTRACTIVE?  
WELL,  
DO YOU?"

**DJ semaJ**  
Stereo Enhancer Djsemaj.com (Sacramento, CA)



## Knowledge *Live @ Boo7* Columns of Knowledge (New England, NY)

DJ Knowledge is a representative of his production company entitled, "Columns of Knowledge," based out of New York. Over there he orchestrates large electronic music festivals and events. Bringing such talent as, Christopher Lawrence, Dj Q-Bert, Feelgood, and many others, Knowledge's events seem to take on massive proportions. A mix from the event that took place at Boo 7, features raw Techno House music. Mild break-downs that more commonly still contain a hi-hat break in the background to maintain rhythm and time (if there is no beat to go by, Knowledge pulls out some turntablism to still keep you going during these short ambient intermissions), which are constantly played as the bass whips you around. Knowledge's *Live @ Boo 7 Tek* mix can only be described as a Techno train that doesn't stop for anyone. For more information go to: [www.columnsofknowledge.com](http://www.columnsofknowledge.com) or email: [ChrisMcDo@aol.com](mailto:ChrisMcDo@aol.com).

Mark Bauman

*Diminished Capacity* [www.djmarkbauman.com](http://www.djmarkbauman.com)

This is Mark Bauman's freshest release that was probably named due to the evolution of the scene in electronic music after the mainstream left. This trance mix is larger-than-life for the mixing is on point and the tracks that are displayed are all positively bouncy. Some trance is dreamy and has a hypnotic mindset, but the tracks in this cd are far from that. *Diminished Capacity* is filled with power and a pounding beat. In the middle of the mix Bauman incorporates some Techno in to the set to change the style but keep the flow of rhythm. This CD's track selection is good for keeping you moving if you are in a gym or at work. To find out more visit his website at [www.djmarkbauman.com](http://www.djmarkbauman.com).

## THE ELECTRONIC PRODUCERS CORNER

The area devoted to respecting the electronic producers that are hard at work providing the djs their new beats.

**Jimmy Jargon** *Devil Ethyr* [www.jimmyjargon.com](http://www.jimmyjargon.com)  
(Sacramento, CA)

"Devil Ethyr it makes you act like the village drunkard...total loss of all motor skills and blurred vision." This track starts out with an echoing quote from the movie, "Fear and Loathing in Las Vegas," which somewhat explains the tone of the track. After that quote a two step beat kicks in with an interesting repeating quote that is distorted and isn't understood. A bassy synth created by Jargon comes in and heavy breathing is heard to accentuate the tone of an altered mind state. *Devil Ethyr* reminds me of the style featured in the Drum & Bass dj AK1200's "Shoot To Kill" cd, minimal and bass heavy. This track and many others created by him are entirely made by his elaborate array of production materials such as modules, synthesizers, and much more. To find more about this up and coming producer go to: [www.jimmyjargon.com](http://www.jimmyjargon.com)

J. Majik

*Infrastructure* infrared REC. (New England, UK)

Revealing his newest Record label, J. Majik features all of his famous crowd mover tracks. This double disc cd contains both a DJ mix and a second single's cd for DJs to mix with their CDJs. Most of the tracks were found on Mix cds on Moonshine Recordings artists, such as DJ Dara, Ak 1200, and Dieselboy. Tracks such as, "Tell Me (featuring Kathy Brown), Spaced Invaders, and Solarize." This is definitely one to put in your collection for all you junglist out there, but moreover, a definite grab for DJs due to the singles that are found on the first cd, many of these tracks were on a limited release. This cd is on distribution and can be found in all major record stores containing electronic music. Or you may order online by going to: [www.infraredrecords.co.uk](http://www.infraredrecords.co.uk)

**Alder with  
Karl Cutta MC**

*Live @ Konkrete Jungle*  
Argon Records (Los Angeles, CA)

Hardcore Jungle Music is the only thing contained in this cd. A live mix in New York's more popular Jungle club, Alder flies in from Los Angeles, CA to show what the west coast has up our sleeves. Alder is associated with the label known as Argon Records, which as the likes of R.A.W., Alder, Mo-Funk, and many others. The first few tracks are quickly mixed out of and the 3 MCs emphasize the energy of the Drums & Bass provided by Alder. The MCs give a live feel but are sometimes unnecessary for they hardly let the beats flow and the drums kick. The fifth track featured is originally Keoki break beat track entitled "Jealously" impressively remixed by Alder. Ending the mix, Alder plays an unreleased American remix of the popular Pac-Man jungle song. All in all, this professionally created cd is original and an excellent addition to anyone's collection. To find out more contact: [Alder4000@hotmail.com](mailto:Alder4000@hotmail.com).



Listen to DJ Atom One Wed. 8 - 10 pm on 90.3 KDVS or [www.kdvs.org](http://www.kdvs.org)!



# A GIPUNK! A GIPUNK! A GIPUNK!

Hey, Heidi Lorraine here, there's nothing I love more in the whole wide punk world than Italian hardcore. Admittedly, I'll sometimes whet my appetite with some Polish crust or Japanese thrash, but I always go home to Italy to eat.... Agipunk Records is one of the most vital Italian hardcore labels going right now. They started up in Pavia, near Milan around 1997 and, after a move to Bologna, have been going strong ever since releasing a slew of great records from all around the globe. I interviewed Mila, who runs the label, via email... The translation is mine.

## **How'd you come to be running Agipunk and putting out punk records?**

*I started Agipunk to put out records by my own band (I sang for DDI) then I just kept on going, helping out my friends' groups and such and I fell in love with the whole thing... I really enjoyed making records and running a distro and now, after almost 7 years, I am still like a little kid when I'm working on my new projects or when I'm swapping them with others for even more records I love, etc.... this label is my life's blood without which my life would most assuredly be much more boring and regular... stress certainly underpins much of Agipunk, the minute I get something out I have to go out and peddle it... but anymore it's just part of my life cycle, it's become part of my biorhythm.*

## **Why do you do it? It doesn't seem like you do it for the money, how do you find/choose the bands you work with?**

*The why I might have answered already... essentially, I don't do it for the money, in part, because I wouldn't be able to live off of what it brings in anyway... but honestly, I don't have the greatest accounting skills and the money's always in motion, so I don't know how much and/or if the label actually earns anything, but I know I don't owe any money and that's already saying a lot... as far as how I choose to put out what I do, well, it's largely done on instinct, I have a pretty particular and precise taste in music that ranges from old HC and crust to M-beat and D-beat, I prefer to "work" with people I know and I like to support Italian bands because, first the scene is relatively small, and then because there's been a lot of enthusiasm in it these last few years with new people coming to concerts all the time, etc.... I've put out records by foreign bands too (Japanese, Brazilian) that I liked a lot and of which I'm proud... I don't have any precise philosophy, though I do try to have a sound... I don't really care for labels that go from one genre to another to another to another....*

## **Over half of your output has been Italian bands, is this because you know them, you like them, they're there/you're there, or...? Are there any other Italian labels doing similar things as you?**

*Perhaps here too, I answered ahead of schedule... anyhow, continuing where I left off- my preferences fall to Italian groups that I like for both their musical styles and their attitude... often the scene here in Italy is a little disconnected and Agipunk works as an adhesive sometimes between the various occupied spaces, DIY groups, etc... In Italy there's also the mighty Angry Records that puts out things similar to mine, I'd associate them both musically and philosophically with what I do with Agipunk...*

## **How did the EU'S ARSE discography come about?**

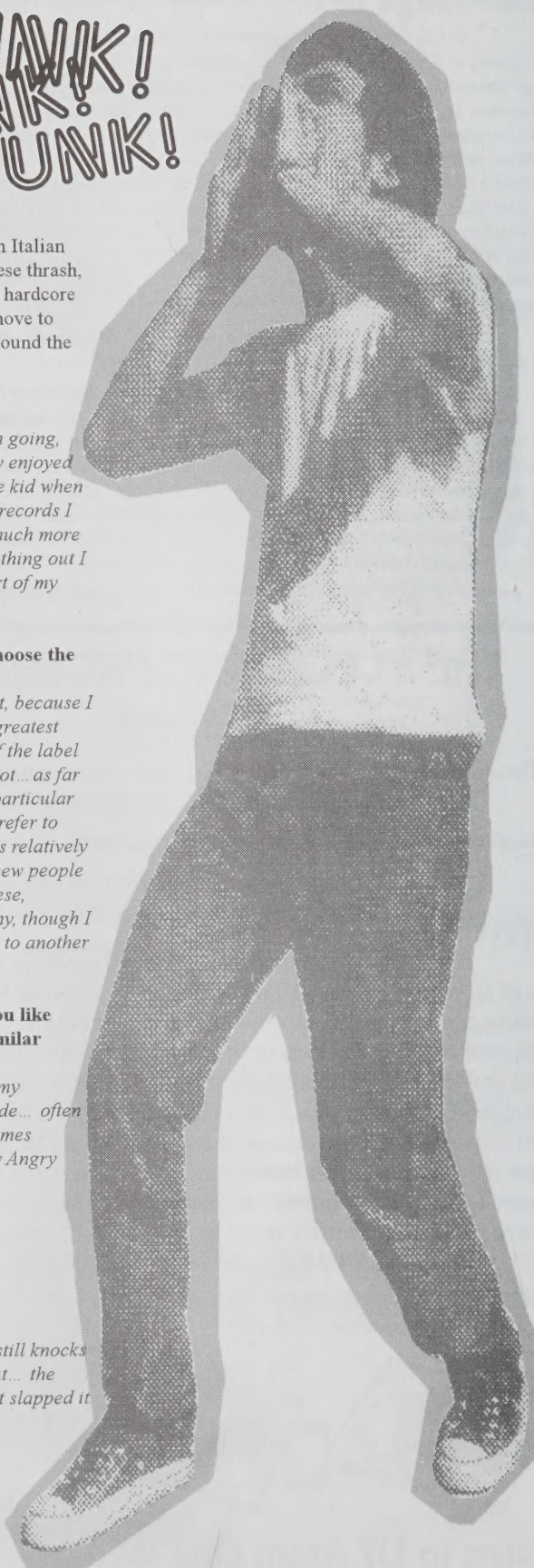
*What do you mean?*

## **How is it that you ended up putting out the EU'S ARSE discography LP?**

*I know the guitarist from the last line-up, Ezio, and he's still active setting up gigs and still knocks around one of the squats up in Udine... so, just from talking to him, the idea came about... the biggest chunk of the work was done by him, he found all the old material and then I just slapped it all together as a whole...*

**AN INTERVIEW WITH ITALIAN  
HARDCORE LABEL HEAD, MILA**

**BY HEIDI LORRAINE**





## AGIPUNK CONT'D

You've also re-released the INFEZIONE demo cassette from '86 on vinyl as a benefit for people imprisoned after the G8 protests in Genoa, how did that come about?

*Claudio, who was the singer on their second LP, and I are really good friends and he's still pretty active in the scene, as far as its being a benefit, that was the group's call- they are and always have been people of great political conscience... naturally I had no problem with its being non-profit, in fact I'd been wanting to put out a benefit for a while, so there you go!*

**You do a lot more than run Agipunk the label- you organize concerts, festivals and tours, you sang for DDI, you published *Ultimo Giro* for a while, you distribute MCR Company, 625, Profane Existence... how do you see your place in the scene? What do you want to do still?**

*I think that after 10 years of my being in the "scene" it's become normal for me to be constantly active and doing something, truthfully, I'd like to do more, I'm looking to get into a new band and I'd like to better my mailorder a bit... the fanzine was never my strong suit, I'm too erratic, starting last year though I'm doing the Agipunk festival (see below for info!) in May and this year there'll be many Italian bands as well as some from abroad... I'm hoping that SIN DIOS and VIIMEINEN KOLONNA (!!) will be there even!*

**What's going on in the Italian scene right now that you like?**

*The thing I like is that the new generation of punx is coming to concerts with a desire to do things, to organize and to run about, every now and then you need the push of a new influx of people! There aren't a lot of great bands at the moment except for CONTRASTO, DIRTY POWER GAME, CAMPUS STERMINII, JILTED, and 2 or 3 others but there's a greater sense of community than before and the thing that pleases me the most is that people are out there organizing concerts, festivals, tours, etc... beyond that, here in Bologna I think there's the best scene going in more than ten years!*

**Sweet! Thanks Mila!**

*Later, I'm going to bed, kisses...*

## AGIPUNK RELEASES

- AG-03 SICKOIDS- "God Bless Oppression" LP (co-release w/ Antichrist Dionysus)
- AG-04 V/A- "Italia la punk" 7" comp w/ DDI, SICKOIDS, SCUM OF SOCIETY, CREPA, MASCHERA, BDO, INSULT
- AG-05 CORROSIONE/CREPA split LP
- AG-06 BY ALL MEANS "Fino a qui tutto bene" LP
- AG-07 ABUSO SONORO/AMOR, PROTESTO Y ODIO split LP
- AG-08 CORROSIONE/CATTIVERIA split LP
- AG-09 SHIKABANE "Ego & Desire" 7" (released on CD by MCR Company)
- AG-10 ABUSI SONORO "Herencia" LP
- AG-11 CONTRASTO "Statico Senso" LP
- AG-12 FORCA MACABRA "Nos tumulos Abertos" LP
- AG-13 FORCA MACABRA "Nos tumulos Abertos" + 1<sup>st</sup> three demos CD (Co-release w/ Angry Rec's)
- AG-14 DISGUSTING LIES "Don't Ask, Just Listen" 10" (Co-release w/ Angry Rec's)
- AG-15 EU'S ARSE "Discography" LP
- AG-16 L' AMICO DI MARTUCCI 7" EP (released in the USA on 625 Thrashcore)
- AG-17 VIIMEINEN KOLONNA "Aistien Juhlaa" LP (released on CD by Hardcore Holocaust)
- AG-18 INFEZIONE "Oppressione Quotidiana" LP (repress of 1986 demo)
- AG-19 JILTED/MURDER DISCO EXPERIENCE "Music vs. Military" split LP
- AG-20 CONTRASTO/SIN DIOS split 7" EP (forthcoming)
- AG-21 CONTRASTO LP (forthcoming)
- AG-22 VIIMEINEN KOLONNA "Irvikuva" LP (released on CD by Hardcore Holocaust)
- AG-23 THE FUTURES "The Dirty Years" semi-discography LP (out in May)
- AG-24 DISGUSTING LIES/CAMPUS STERMINII split LP (forthcoming)
- AG-25? AGHASt "Only the Warfucker are the Gate Keepers" 7" (out in May)

Along with a number of other labels, Agipunk co-released an LP by the defunct Italian crustwave band STILLICIDIO. There's a CONTRAST ATTITUDE LP in the works as well!

The Agipunk/Angry Fiesta, "Rovina HC 2004" is the 29<sup>th</sup> of May at a yet to be confirmed location in the Bologna/Modena/Cesena area in Italy- bands confirmed to be performing will be CAMPUS STERMINII, CONTRASTO, JILTED with perhaps SIN DIOS (Spain), CLUSTER BOMB UNIT (Germany), MURDER DISCO EXPERIENCE (Germany) and VIIMEINEN KOLONNA (Finland).

### UPDATED INFORMATION AND FURTHER INFO IN GENERAL AVAILABLE AT:

[www.agipunk.com](http://www.agipunk.com)

Angry Records site: <http://www.angelfire.com/ne/angry/>

Contact Mila at: [agipunk@fastwebnet.it](mailto:agipunk@fastwebnet.it)

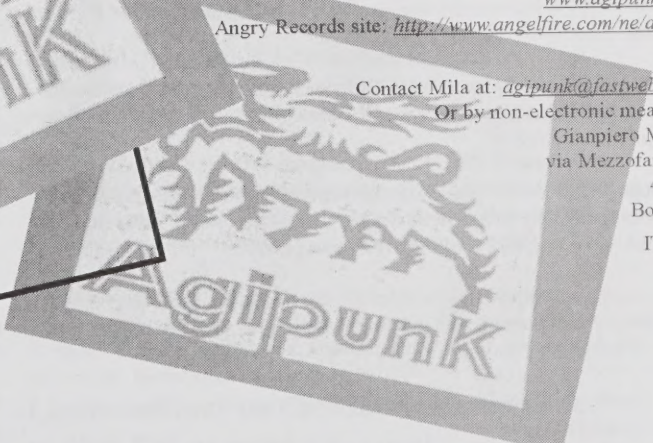
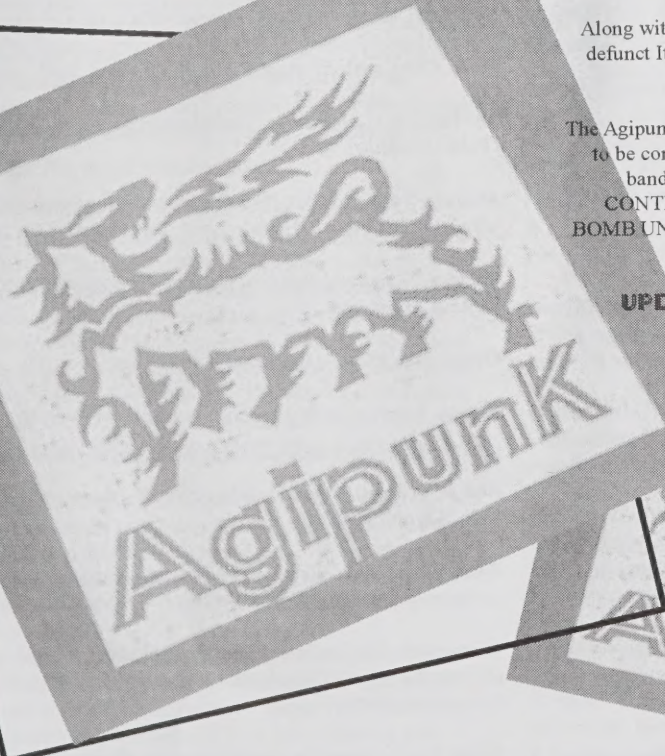
Or by non-electronic means at:

Gianpiero Milani  
via Mezzofanti 65

40137

Bologna

ITALY





# Nw-Seti's Guide to African Music

By Hisham Haj Omar

Africans gave the world the drum beats, but what has Africa produced recently? Modern African music is a rich mergence of culture, rituals and deep rooted civilization. It is greatly influenced by the struggles for independence which makes it associated with heroes and rebels. It is also heavily influenced by African American music from blues, jazz, R&B to hip hop. Following are random key words in the world of African music:

**Afro Beat:** gets its name from its distinctive drum beats. It was made famous by *Fela Kuti* and his groups lead drummer *Tony Allen*. Afro Beat is a fusion of West African beats with African American blues. **Checkout:** *Lagbaja, Hugh Masakela (S. Africa) and Kiala.*

**Conscious Music:** Long struggles against colonization and imposed self hatred have produced a whole array of conscious music. **Checkout:** *Bonga (Angola), Femi Kuti and Tarika (Madagascar).*

**Women:** have been the real leaders in the African music. From folklore to modern music they have been the preferred lead voice from Africans. **Checkout:** *Tartit (Mali), Cesaria Evora (Cape Verde) and Miriam Makeba (South Africa), Angelique Kidjo and Zap Mama.*

**Rai:** comes from Algeria, morocco and Tunisia. It translates to "opinion". It is socially motivated music dealing with daily struggles and street love life. **Checkout:** *Messaoud Bellemou, Cheb Khalid and Cheb Mami.*

**Mali:** first president, Modibo Keita used art as a way of building a national identity. Combining traditional music with jazz, soul and Afro-Cuban music, Mali's music has become one of the most unique sounds in the world. **Checkout:** *Salif Keita, Habib Koite, Rokia Traore, Ali Farka Toure and Oumou Sangare.*

**Nubain Music:** Torn between Egypt and Sudan the reminiscence of the great Nubian civilization is kept alive through its vibrant music. Switching between their native tongue and Arabic and combining traditional instruments, Middle Eastern and modern instruments. **Checkout:** *Ali Hassan Kuban, Hamze El Din and Mohammed Wardi.*

**Highlife:** Dance music based on popular kpanlogo rhythm from Ghana. **Checkout:** *C.K. Mann.*

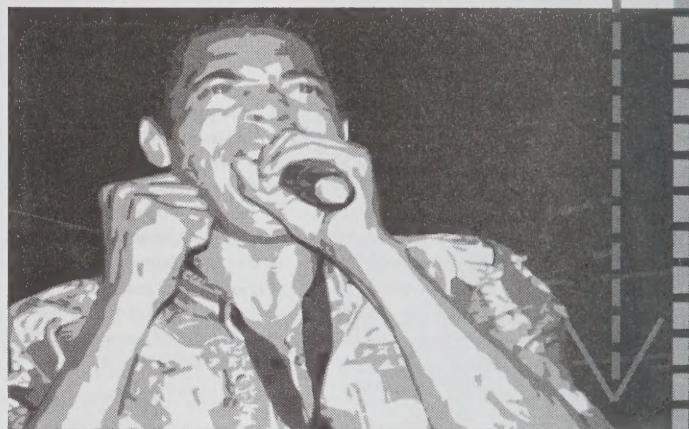
**Juju:** a mix of Western instruments, Drum kit, guitars, keyboards, often pedal steel guitar and some times accordion, and tradition Nigerian Yoruba percussion instruments mainly the dun-dun (talking drum). **Checkout:** *I.K. Dairo and King Sunny Ade.*

**Mbalax (M'balah):** a fusion of Afro-Cuban rhythms, Wolof (Senegalese) drumming, and Afro-American pop. **Checkout:** *Youssou N'Dour, Toure Kunda and Baaba Maal*

**Mbaqanga/ Mbira:** 60's popular South African music in the also dubbed "Township Jive" (Jive is a generic South African term for popular music). **Checkout:** *Johnny Clegg and the Mahatolla Queens.*

**Morna:** soulful nostalgic Creole-Portuguese songs from Cape Verde played mainly with acoustic sounds of guitar, violin, accordion, and clarinet. **Checkout:** *Pantcha.*

**Apala:** Yoruba style of "speaking drum" from West Africa. **Checkout:** *Kwaku Kwaakye Obeng.*



**Chimurenga:** Shona people of Zimbabwe. **Checkout:** *Thomas Mapfumo.*

**Fuji:** Nigerian Yoruba voice through original African percussion instruments. **Checkout:** *Kollington, Barrister, and Adewale Ayuba.*

**Iscathamiya/ Maskanda:** Traditional Zulu men choral music. **Checkout:** *Ladysmith Black Mambazo.*

**Kwassa Kwassa:** Zairian dance music. **Checkout:** *Kanda Bongo Man.*

**Makossa:** dance music from Cameroon Douala region. **Checkout:** *Manu Dibango.*

**Soukous:** A mix of kwassa kwassa with zouk and rhumba. It grew out of Cuban rhumba music. It was pioneered by Zairian artists living mainly in Paris. **Checkout:** *Franco, Papa Wemba and Yondo Sister.*

**Jit:** Hard, fast percussive Zimbabwean dance music. **Checkout:** *Oliver 'Tuku' Mtukudzi.*

**Marabi:** South African three-chord township music of the 1930s-1960s, which evolved into "African Jazz". **Checkout:** *Pops Mohamed.*

**Gnawa:** Moroccan music of Malian slave descendents mainly played at healing ceremonies.

**Griot/ Jali:** West African oral storytelling.

**Kwela:** Pennywhistle (tin flute) music from South African.

**Marrabenta:** Mozambique's popular dance roots-based urban rhythm.

**Benga:** Popular Kenyan music originally the sound of the Luo people of from Western Kenya.

**Palm Wine:** Sierra Leonean guitar riffs originally played on acoustic guitar accompanied by traditional percussion instruments.

**Wassoulou:** Malian Islamic influenced accompanied with women playing the *fle*, a calabash strung with cowrie shells, which is spun and thrown into the air.

**Zouk:** Creole slang for 'party', modern electronic music mainly based in Paris.



## an extraordinary Brendan Boyle reviews REV. CHARLIE JACKSON: God's Got It (CaseQuarter, 2003)

Combining screams as piercing as most punk rock with reverb-heavy rhythmic guitar in the psychedelic style, the Reverend Charlie Jackson is not your typical gospel musician. God's Got it, a collection of Jackson's seven-inch recordings from the 1970's, was the first cd release by CaseQuarter Records in 2003, based out of Montgomery, Alabama. The purpose of this new label is "to document and make available all manner of obscure, eccentric, and original sacred and spiritual music of the Southern U.S."

Half of the tracks on God's Got it were originally released by Booker Records out of Louisiana from 1970 to 1975. Recorded by the Rev. Robert Booker in his basement with a single-track recorder and a couple of old microphones, these recordings exhibit a very raw sound. Jackson has a fondness for loud volume in his guitar playing and often screams while singing too close into the mic, wonderfully creating ephemeral fuzzes in the already raw recording. The other half of the tracks were originally released by the Reverend himself on his own Jackson label after the Booker releases went out of print in 1975. The unique sound of the new collection God's Got it endears a hybrid of garage rock and traditional gospel congregation craziness.

Some of these tracks were actually recorded in church congregations, such as "The Goodness of God Parts 1 and 2". In "Part 1" Jackson emphatically screams lengthy "Looooooooorrrrrd"s, followed by a very calm and cool "you've been so good to me". The congregation's reactionary shouts back at Jackson's high energy echoes in the church, creating spontaneous reverberations of noise. "The Goodness of God Part 2" begins with a slow, high-pitched guitar solo with an excessive use of reverb. The song rises in intensity and culminates in an overwhelming fervor of "alright!"s and "oh yes sir!"s, mixed with Jackson's drawn out screams and guitar echoes. The result is a beautiful frenzy of uninhibited emotion.

The first seven-inch record released by Rev. Charlie Jackson was "Wrapped Up and Tangled Up in Jesus" with "Morning Train". "Wrapped Up..." humorously analogizes catching a "big fish" while fishing to Jesus "hooking (him) with his spirit". Jackson repeats with passion "I don't want to get loose" throughout the song. "Wrapped Up..." became a regional hit after its release in 1970 and became Jackson's signature song. "Morning Train" contains long, trebly rhythmic guitar solos inspired by the same straight-up rhythm and blues as Lou Reed's guitar style with The Velvet Underground.

A particularly chilling track is the "Testimony of Rev. Charlie Jackson", a narrative of Jackson's hospitalization after a stroke he suffered in 1972. The Rev. Jackson tells the story of his desperate condition in between abrupt, simple guitar licks. Jackson then tells of his return home from the hospital, and how he found refuge in his guitar: "When I couldn't speak nothing, I let the guitar do it. It goes something like this." Jackson follows this line with a slowed down, beautiful guitar melody with of course, a heavy use of reverb. The Rev. Charlie Jackson suffered a second stroke in 2002, further impairing his memory and ability to speak, but it hasn't stopped him from still performing at churches and music programs.

God's Got it also features songs Jackson provided guitar accompaniment for other gospel musicians Ike Gordon Booker, Sister Mary Bennet, and Jackson's future wife Laura Davis. These songs have a more conventional gospel sound than Jackson's own, yet are still an added treat to the collection. Laura Davis' "I am Thinking of a Friend" stands out as a great, passionate song.

Rev. Charlie Jackson's God's Got it provides a perfect tableau of gospel music's influence on the rise of the rock and roll sound, and rock and roll's successive influence on Jackson. In the 1970's Jackson broke with gospel convention and embraced loud guitar playing and emphatic screams in his music. The incredibly unique nature of this record warrants its need in the collections of all connoisseurs of interesting sounds.



## THE ISLAND RADIO CAFÉ REVIEWS BY GARY SAYLIN

**Augustus Pablo-** "King Tubby Meets Rockers Uptown" (Shanachie Records)

Finally, this classic dub album has been re-released in compact disc format which includes four additional bonus tracks.

Dub can be seen as the re-imaging is reggae (or whatever music is the original source) through the process of re-mixing and sometimes overdubbing with an emphasis on both the rhythm and sonic texture of the original recording.

Dub was essentially created by studio wizard, King Tubby, in Kingston, Jamaica during the late sixties. Dub has gone on to influence a wide range of other music, including hip-hop and electronica.

This album brings together King Tubby and Augustus Pablo, who is well known for his mastery of the melodica and other keyboard instruments. For anyone interested in dub, this 16 track album is essential. All tracks are standouts.

**Bill Tapia-** "Tropical Swing" (Moon Room Records)

Bill Tapia has had a performing career spanning 86 years! Nine decades, ranging from his 'ukulele playing that delighted WWI sailors, to playing the Royal Hawaiian Hotel's 75th annual celebration in 2002. Incidentally, Tapia had played the opening of the hotel in 1927.

Tapia has fused both the 'ukulele and guitar sound to create the foundation of Hawaiian swing jazz. This recording consists of 10 delightful tracks Tapia made at the age of 96 with a group of seasoned Hawaiian musicians dubbed "The Essential Resophonics." The musical instruments combined on this recording include steel guitar, double bass, Spanish guitar and 'ukulele.

Musical selections include Tapia's favorite standards like "Hawaiian Medley" and "Hapa Haole Hula Girl." Also included and two actual sound recordings Tapia made during the 1930s. "Tropical Swing" is a real standout. For those who want something different with a swing jazz feel, give this excellent Hawaiian CD a whirl.

**Barry Flanagan-** "Instrumental Peace" (Finn Records)

Strong recording from half of the Hawaiian duo, Hapa. Flanagan is at his best with his original, "Olinda Road"

**Lucky Dub-** "The Other Side" (Heartbeat Records)

South African reggae artist, Lucky Dub, has put out another fairly strong reggae album Try the title track.

**Sly and Robbie-** "The Dub Revolutionaries" (RAS Records)

This dub album compliments Augustus Pablo's CD. Ace studio veterans, Sly Dunbar and Robbie Shakespeare team up with Britain's dub master, Neal Fraser, and the resulting CD is well worth the effort!

**Alpha Boys Band-** "Come Dance With Me" (self-released)

The famed Jamaican music school has produced reggae and ska giants of the past. This CD captures the newest generation of young Jamaican musicians. Home spun and fun.

**Listen to Gary on the Island Radio Cafe  
at 90.3 FM or [www.kdvs.org](http://www.kdvs.org)!**



# A STRONGLY OPINIONATED

MUSIC

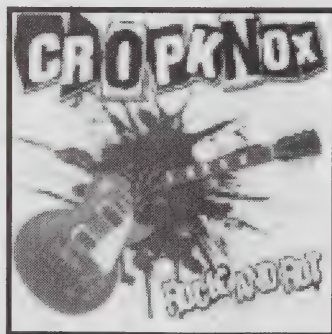
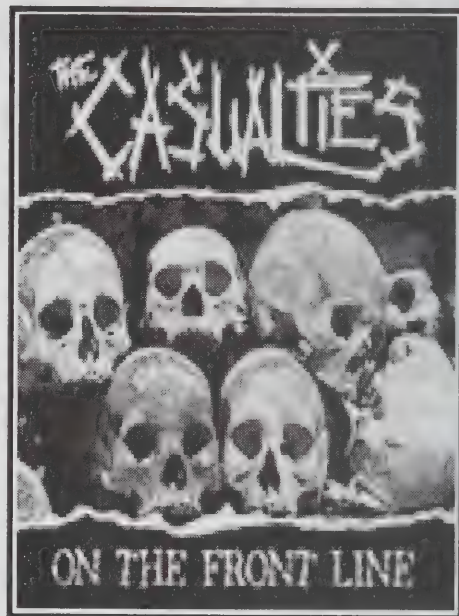
REVIEW

BY TROTSKY

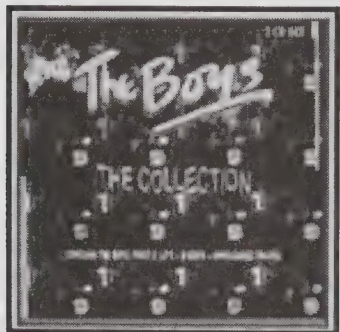
**The Cropknox: Rock and Rot**- This would be the Cropknox's first full length album and is a fairly competent album, but compared to their previous 7 inch, "Just Can't Live," I'm very disappointed. I think that main problem with the SF streetpunk band's album is that it is overproduced. Besides that it's a good album. I recommend their cover of the *Under Dog*'s song, East of Dachau.

**V/A: Shite 'n' Onions**- This is an extremely awesome compilation of Boston Celtic punk artists featuring the likes of the *Nogoodnix*, *Croppies* and *Bate's Motel*. Being that I am a huge fan of Celtic and of course punk rock, I strongly recommend this comp.

**The Casualties: On the Frontline**- This album is actually much better than I expected. Since the *Casualties* have signed to *Side One Dummy Records*. (eww cooties) I was afraid that their musical standards would have dropped, but this, although a little overproduced, could possibly be their best album yet. It has some extremely catchy tunes which really make the album pogo-a-gogo. I recommend the song, Unknown Soldier.



**The Boys: The Collection** Yes, your eyes do not deceive you, the *Boys* have released a collection cd, 2 disks featuring all their best and unreleased bonus tracks such as their rendition on the ever awesome Worm Song. Well, now that I'm done selling you the album I'd like to add that I strongly recommend it, go now, suck the money out of your pocket and spit it out all over the counter of your local record store.

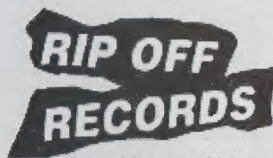


Listen to TROTSKY  
THURS. 4- 6 am at  
90.3 fm or kdvs.org

**Caustic Christ: Can't Relate**- This would be the first album of *Caustic Christ*, a new band featuring Corey and Eric from *Aus-Rotten*. This is a good album, but if you are expecting the good ol' street punk sound of *Aus-Rotten* that is not what you will receive. *Caustic Christ* creates some hardcore/thrash havoc with their combination of crust and fastcore.



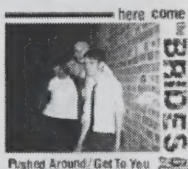




**Rip Off Records**  
San Bruno, CA  
Est. 1993  
[www.ripoffrecords.org](http://www.ripoffrecords.org)

Bands Include:  
Registrators, Brides, Flip tops, Kill-a-watts,  
Metros, Chinese Millionaires, Loli and the Chones,  
Chronics, Problematics.

Specializing in punk rock and loud garage rock, Rip off Records is run by Greg Lowery, who's been in a handful of the bands on the label including Supercharger and the Infections. Taking their name from their third release by the Rip Offs, they've been putting out awesome 7inches, LPs and CDs for eleven years and have over 60 releases to their name. Most recent releases include the Zodiac Killers, Atomsmashers and the Marked Men.



**Crypt Records**  
[www.cryptrecords.com](http://www.cryptrecords.com)



Distributing some of the best obscure punk compilations, they have the first four "Killed by Death" compilations on vinyl, as well as putting out the "Back From the Grave" series compiled of rare 60s garage punk. They are another label with a variety of subgenres ranging from early obscure rock and roll to surf, rockabilly, garage, soul, funk, R&B and blues. Their mail-order catalog is full of great releases from the Pagans (Cleveland, OH), Oblivions, Thee Headcoats, the Cramps, Thee Mighty Caesars, Milkshakes, Missing Links, New Bomb Turks, New York Dolls, and their newest release by the Little Killers.



**Cherry Red Records**  
Est. 1978  
Worcestershire, England  
[www.cherryred.co.uk](http://www.cherryred.co.uk)

Starting in the midst of the punk movement in the late 70's, England was a great place to start a label with such a great music scene and amount of bands to choose from. Their first release was a 3-song 7" from a band called the Tights; "Bad Hearts/Cracked/It" sold over 2,000 copies. This band was expected to become big, but ended up breaking up after the release of their second single. Cherry Red continued releasing a variety of early punk bands including Destroy All Monsters (featuring members of MC5 and the Stooges), Nightingales, Hollywood Brats, and the Runaways. They

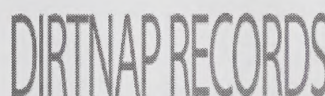
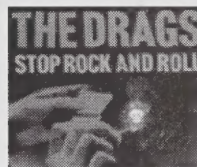
by  
**Heather  
Klinger**

**Estrus Records**  
Bellingham, WA  
Est. ?  
[www.estrus.com](http://www.estrus.com)

Bands Include:  
Mono Men, Mummies,  
Nomads, Mooney Suzuki, Man or Astroman?, Fatal Flying  
Guillotines, Drags, Makers, Woggles.



Out of all the labels in Washington, Estrus is one of the best. They've released hundreds of 7inches, 10inches, LPs and CDs. From garage rock, to surf, punk and indie rock, Estrus has an awesome catalog of bands and sub-genres. Most recent releases include the Bobbyteens, Mummies, Von Zippers, DT's and Fallouts.



**Dirt Nap Records**  
Est. ?  
Seattle, WA  
[www.dirtnaprecs.com](http://www.dirtnaprecs.com)

Bands Include:  
Exploding Hearts, Diskords, Briefs, Spits, Triggers, Epoxies, Glory Holes.

Dirt Nap is one of those up and coming labels that looks very promising. Already up to almost 50 releases, their catalog includes a mixture of mainly punk oriented music, electro, and power pop. Their catalog also includes a mix of impressive non-Dirt Nap releases that they are distributing including Dead Moon, FM Knives, Marked Men, Numbers, Automatics, and the Lost Sounds. Most Recent releases include the Electric Eye, Ends, the Distraction, Minds, Pulses and Mexican Blackbirds.



got into art rock and post-punk releasing singles and LPs from Felt, the Monochrome Set and Eyeless in Gaza.

With their growth, they've put out many re-issues, tribute albums, DVDs, books and compilations. Their catalog is diversified with all sorts of subgenres including goth, metal, power pop, hardcore, mod, power pop, rock and roll and of course, their roots in punk. They've also formed some sub-labels focusing on certain subgenres and tribute albums. The largest, the Anagram associate focuses on Punk, Hardcore and Goth, with releases and singles collections from the Vibrators, Outcasts, Angelic Upstairs, Vice Squad, the Boys, Sham 69, Adverts, Adicts, 999, Nico, Alien Sex Fiend and a whole bunch more.



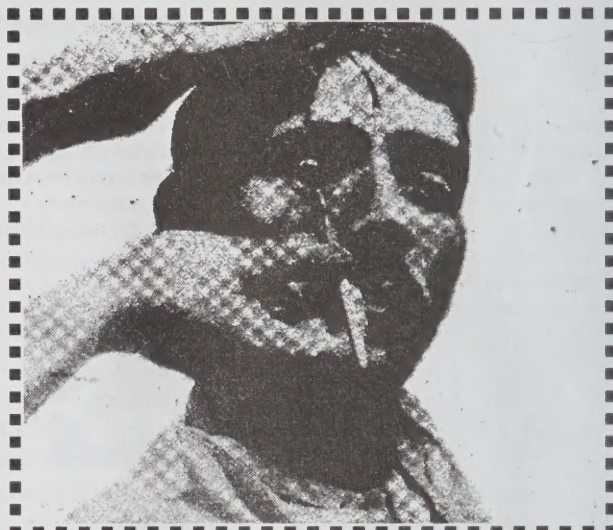
# RANDOM REVIEWS BY MEGAN MUNDY

## Art Lessing

### Opener

CD (Electric Eggplant)

So one Thursday a while back I was having an especially crappy day. The particulars of why are now forgotten, but I believe it had something to do with how people in general suck. Anyway, I certainly didn't feel like doing a radio show after work, even though I knew it would make me feel better. Not long after the beginning of the show I got a call from **Dan Quillan**, the mastermind behind **Art Lessing**, who told me he'd left me a present at the station. Suddenly the day was looking up. I popped in the CD I found and was immediately blown away by the first track. He told me he'd constructed a sort of sitar and used it on the newest CD, but I was unprepared for just how fantastic the finished product sounded and how well it fit in with the sitar-spiked set I was about to play. "Robbing Shawn's Car" was full, rich, and would be right at home on the latest volume of **Electric Psychedelic Sitar Headswirlers** (were they so lucky). It sounded so fantastic in the studio with the monitor cranked up I wondered what it was I was so upset about earlier. What a lucky girl I was to know someone who could create wonderful, preposterous music I love and deliver it to me right when I really needed it. I couldn't wait to go home and listen to the rest of it, which I did a day or so later, and it did not disappoint, my friends. "End Up Dead" might be my favorite **Art Lessing** track yet. He hasn't done too many vocals, and even then usually processes it to sound different. Listening to this track I don't know why — he has a great voice for his material. This tune has a terrific warped sing-song groove, and the deadpan vocal floats up and down the loop-de-loops perfectly. Meanwhile "The Trial" is totally unlike any other previous **Art Lessing** track, and according to **Dan** is a tribute to his **Iron Maiden**-loving teen years. Though I would never play it, it's kind of a kick to hear the full-on heavy metal wank-dom he's capable of when he chooses, complete with faux stadium crowd roar. Plus, it morphs into a pseudo-violin krautrock-esque sprawl after a few minutes, which is a pretty interesting transition, no? Speaking of, "Sour Kraut" is not only a clever pun, but a terrific amalgamation of the **Godz**, early **Kraftwerk**, and propellant-induced dizziness. "TRMF DREAM" is another favorite off this one — it starts off all plucky and almost sounding like "Summerland"-era **Pete Miller**, and then takes off into fluffy-cloud reverie. "Curious Thing" sounds like a **Chimpunks** record that was left in a car in Houston for a couple of days and then played at half-speed (this is a compliment). The entire CD is a coherent listen and I'm excited about how each release gets better and more adventurous. Especially considering the guy creates many of the instruments used and records everything himself, as cheaply as possible. He's the perfect inspiration to anyone who has lots of ideas but thinks they can't afford to make them happen. The lesson here is inventiveness solves a lot of those obstacles. Someday soon I'll get a more comprehensive article out so **Dan** can explain it in his own words. Gotta get some pictures too so you can see some of his ingenious musical contraptions. Bravo, and keep it up!



## Count Five

### Psychotic Revelation: The Ultimate Count Five

CD (Big Beat)

What can be said about **Count Five** that hasn't already been said with more perfect demented hyperbole by **Lester Bangs** in *Psychotic Reactions and Carburetor Dung*? Why the first time I read his "history" of the band, I found myself wondering for just a split second if perhaps I'd somehow never known they had released 4 more albums... His descriptions were so detailed, so alive, you could all but hear the fictional tunes. He provided label catalog numbers, album and song titles, and lyrics that perfectly reflected the pretentious, pseudo-worldly images so many bands leaned towards in those decadent halcyon days of the late '60s. You know what I'm talking about — bands like the **Left Banke** (who I love, by the way) who appeared on their *Too* LP in lacy, velvety, dandified costumes not seen since Elizabethan England. The only time a man in this day and age should wear satin short-pants is in private, and even then he should be deeply, deeply ashamed. Was it possible these albums were impossibly rare, or not available in any reissued or boot-legged form? **Bangs** actually had me doubting myself for a paragraph or two. Of course, by the time he talks about **Roland Kirk** playing bass pennywhistle (!) on the last track of their "third" release, "Cartesian Jetstream," it's difficult to stop laughing long enough to read any further. Imagine my surprise to find **Hapsash & the Coloured Coat** featuring the **Human Host & the Heavy Metal Kids** actually was a real record. That's why **Bangs** was so successful at misleading people — things really were so wonderfully ridiculous that you couldn't always separate what was real and what came from the depths of his Romilar-soaked cranium. He could interweave them masterfully. Best of all, the end result was that he made you want to hear that music, whatever it was. Hell, I wish I could hear the music he made up! But now let us speak of the real **Count Five** — after all, this is supposed to be a review of the ultimate **Count Five** collection. No surprise here that Big Beat has once again done a bang-up job, thanks to the tireless and ubiquitous (thank goodness) **Alec Palao**.



## RANDOM

## REVIEWS

## BY

## MEGAN MUNDO

What you get is not only a great-sounding version of the original LP, but the non-LP single sides, some previously unreleased gems, some of their best tunes in their original unedited form, and fantastic liners chock-full of pictures and recollections from the guys themselves skillfully assembled and filled out by **Palao**. **Bangs** referred to them as "aggressively mediocre" and I can see that, especially in their 2, count 'em 2, **Who** covers. But you know what? Those were pretty hip choices, especially for a teenage garage band from San Jose (with one transplanted Dubliner) during a time when the **Who** were not yet a household name. And those originals . . . "Psychotic Reaction"—as many times as I've heard it—still commands my limbs to twitch in time and fills me with adolescent wickedness. For those 3 minutes I'm listening to it, it's the best rock & roll song of all time. Of course, there are many songs I feel that way about, but this is definitely one of them. The flip-side wasn't bad either — "They're Gonna Get You" had some cool goofy vocals that nicely off-set the otherwise rather paranoid lyrics. Both tunes were chopped up and edited before release, to uneven results. On the one hand, the unedited ending to "Psychotic Reaction" just kind of peters out before stopping — it's downright disappointing compared to the single version, which becomes ever more manic even as it fades out. "They're Gonna Get You," on the other hand, lost its middle eight section and was so badly edited it sounds like a record jumping, so the unedited version presented here is a welcome change. "Double Decker Bus," although a blatant re-tooling of the former, is still a kick-ass **Yardbirds**-style rave-up and the perfect soundtrack to a beloved old Unitrans announcement we used to play at the station until the mid '90s or so . . . There is something so primal about some of these songs that I will always love them. I remember the first time I heard the sexy swagger of "Pretty Big Mouth," and was totally seduced, despite the chauvinist lyrics, because they were so obviously written by a kid trying to sound like a well-traveled lothario. "The World," on the other hand, was disarmingly innocent in its unabashed glee to "tell the world you're my girl." "Can't Get Your Lovin'" features some nice vocal interplay and "Peace of Mind" had the kind of pounding rhythm one wouldn't normally expect this side of a shamanistic fire dance.

A fine cover of the **Impressions'** "You Must Believe Me" (modeled after the **Hollies'** arrangement) became another single. It was paired with "Teeny Bopper, Teeny Bopper," which despite its bubblegum core, is wonderfully corrupted by psych interludes that act as the metaphorical acid on the sugar cube. Then there's one of the better two-sider singles ever released. "Contrast" was a relentless throbbed that summed up the frustration of dealing with someones mood swings, and "Merry-Go-Round" managers to capture that woozy feeling that results from a day of cotton candy and too many rides (or the ingestion an illicit substance). The bonus tracks are pretty good too, but the real treat here is getting to hear the guys tell the story in their own words. If this is what they came up with as kids in a very short period of time under extreme pressure with little support from the suits, I can only imagine what they would have done had their opportunities been a little better. Perhaps **Bangs** wouldn't have had to make up "Ancient Lace And Wrought Iron Railings. . ."

LISTEN TO MEGAN THURS. 8- 10PM at 90.3 fm  
or [www.kdvs.org](http://www.kdvs.org)



**BUY A KDVS T-SHIRT.  
YOU WILL NOT RE-  
GRET IT. UNLIKE  
OTHER CLOTHING,  
IT WILL STAY IN  
STYLE  
FOREVER.**

**send us your money. c/o t-shirts, KDVS, 14,  
Lower Freeborn Hall, Davis, CA 95616**

**also, check out our brand-new online store  
<http://www.kdvs.org/stuff>**

### ROBERT AND MARGRIT MONDAVI CENTER FOR THE PERFORMING ARTS

**2004-05**

The Cleveland Orchestra  
Martha Graham Dance Company  
Alvin Ailey American Dance Theater  
Toni Morrison  
Blind Boys of Alabama  
Renée Fleming  
Laurie Anderson

**SAVE THE DATE!**  
**2004-05 SEASON**  
**SUBSCRIPTIONS ON SALE**  
**WEDNESDAY, MAY 5 AT 2PM**

The third season at Northern California's premier performing arts center, featuring more than **60** **WORLD-CLASS PERFORMANCES** in music, theater, dance, and spoken word.

Please join us for an Open House  
**Wednesday, May 5, 2-4 pm**  
Rumsey Rancheria Grand Lobby, Mondavi Center

Come by to pick up the new brochure and put in your order for next season!

**MondaviArts.org**  
(2004-05 season website launches May 5)

Tickets:  
**530.754.ARTS**

Toll-free:  
**866.754.ARTS**





# FUNDRAISER IS COMING!

APRIL 19-26

KDVS 90.3fm 14 Lower Freeborn Hall, Davis, Ca 95616

